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"In a Persian Garden"

A SONG-CYCLE

BY

LIZA LEHMANN



CRAMER



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"In a Persian Garden"

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CRAMER

TO MY HUSBAND

IN A PERSIAN GARDEN

A Song-Cycle

FOR FOUR SOLO VOICES

(SOPRANO, CONTRALTO, TENOR, AND BASS)

With Pianoforte Accompaniment.

THE WORDS SELECTED FROM THE

RUBAIYÁT

OF

OMAR KHAYYÁM

(FITZGERALD'S TRANSLATION)

By kind permission of Messrs. MACMILLAN & CO

THE MUSIC COMPOSED BY

LIZA LEHMANN

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IN A PERSIAN GARDEN.

QUARTETTE.

(*Soprano, Contralto, Tenor, Bass.*)

Wake! For the Sun who scatter'd into flight
The Stars before him from the field of night,
Drives night along with them from Heav'n, and strikes
The Sultan's turret with a shaft of Light.

(SOLO TENOR.)

Before the phantom of false morning' died
Methought a voice within the Tavern cried:
"When all the Temple is prepared within
Why nods the drowsy Worshipper outside!"

RECITATIVE (*Bass*).

Now the new year¹ reviving old Desires,
The thoughtful Soul to Solitude retires,
Where the "White Hand of Moses"² on the Bough
Puts out, and Jesus from the Ground suspires.

(SOLO TENOR.)

Irām³ indeed is gone with all his Rose,
And Jamshyd's⁴ sev'n-ring'd Cup where no one knows,
But still a Ruby kindles in the Vine,
And many a Garden by the water blows.

QUARTETTE.

(*Soprano, Contralto, Tenor, Bass.*)

Come, fill the Cup, and in the fire of Spring
Your Winter-garment of Repentance fling.
The Bird of Time has but a little way
To fly—and lo, the Bird is on the wing!

(SOLO BASS.)

Whether at Naishapur or Babylon,
Whether the Cup with sweet or bitter run,
The Wine of Life keeps nozing drop by drop,
The Leaves of Life keep falling one by one.

¹ The "false dawn"; *Sukhr Karkh*, a transient light on the horizon about an hour before the *Sukhr Sakh*, or "True Dawn"; a well-known phenomenon in the East.

² Beginning with the *Vernal Equinox*.

³ The "White Hand of Moses," *Kardus* iv. 6: when Moses draws forth his hand—not according to the Persians "Leopards as Snow," but white as our Mayflowers in Spring. Perhaps, according to them, also the healing Power of Jesus resided in his breath.

⁴ Irām, a garden, planted by King Shalhadad, and now sunk now-where in the ruins of Arbil.

⁵ Jamshyd's sev'n-ring'd cup was typical of the Seven Heavens, Seven Planets, Seven Seas, &c., and was a *Drinking Cup*.

(CONTRALTO (*Recitative*).

Ah, not a drop that from our Cups we throw
 For Earth to drink of,¹ but may steal below,
 To quench the fire of Anguish in some Eye
 There hidden, far beneath, and long ago.

(CONTRALTO SOLO.)

I sometimes think that never blows so red
 The Rose as where some hurried Cæsar blud,
 That ev'ry Hyacinth the Garden wears
 Dropt in her lap from some once lovely head.

And this reviving Herb, whose tender green,
 Fledges the river—lip on which we lean,—
 Ah—lean upon it lightly—for who knows
 From what once lovely Lip it springs unseen.

DUET.

(*Soprano and Tenor.*)

A Book of Verses underneath the Bough,
 A Jug of Wine, a Loaf of Bread—and Thou
 Beside me singing in the Wilderness—
 Ah, Wilderness were Paradise now!

(BASS SOLO.)

Myself when young did eagerly frequent
 Doctor and Saint and heard great argument—
 but evermore
 Came out by that same door where in I went.

With them the Seed of Wisdom did I sow,
 And with my own Hand labour'd it to grow,
 And this was all the Harvest that I reap'd,
 "I came like Water, and like Wind I go."

Why, all the Saints and Sages who discuss'd
 Of the two Worlds so learnedly, are thrust
 Like foolish Prophets forth; their words to scorn
 Are scatter'd, and their mouths are stopp'd with Dust.

(BASS RECITATIVE.)

Ah, make the most of what we yet may spend,
 Before we too into the Dust descend!

(CONTRALTO SOLO.)

When you and I behind the veil are past
 Oh, but the long, long while the World shall last—

¹ The custom of throwing a little wine on the ground before drinking still continues in Persia.

(SOPRANO RECITATIVE.)

But if the Soul can fling the Dust aside
And naked on the air of Heaven ride,
Were't not a shame—were't not a shame for him
In this clay carcase crippled to abide !

(SOPRANO SOLO.)

I sent my Soul through the Invisible,
Some secret of that after-life to spell,
And by-and-bye my Soul return'd to me
And answer'd : I myself am Heav'n and Hell.

Heav'n but the vision of fulfilled Desire
And Hell the Shadow from a Soul on fire,
Cast on the Darkness into which ourselves
So late emerged from, shall so soon expire.

(TENOR SOLO.)

Alas ! that Spring should vanish with the Rose !
That youth's sweet-scented manuscript should close
The Nightingale that in the Branches sang,
Ah, whence and whither flown again who knows !—

(CONTRALTO SOLO.)

The worldly hope men see, their Hearts upon
Turns Ashes, or it prospers ; and anon
Like Snow upon the Desert's dusty face,
Lighting a little hour or two—is gone.

Think, in this batter'd Caravanserai,
Whose Portals are alternate Night and Day,
How Sultan after Sultan with his Pomp,
Abode his destined hour and went his way.

Waste not your hour !

(SOPRANO SOLO.)

Each morn a thousand Roses brings, you say ;
Yes,—but where leaves the Rose of yesterday ?—
And this first Summer month that brings the Rose,
Shall take Jamshyd¹ and Kaikobad² away.

QUARTETTE.

(Soprano, Contralto, Tenor, Bass.)

They say the Lion and the Lizard keep
The Courts where Jamshyd gloried and drank deep,
And Bahram, that great Hunter,—the wild Ass
Stamps o'er his Head, but cannot break his sleep.

¹ Jamshyd, the "King Splendid" of the Peshdadian dynasty.

² King Kaikobad, called "the Great."

Lo, some we lov'd, the loveliest and best
That from his Vintage rolling time has prest,
Have drunk their Cup a round or two before,
And *ous* by one crept silently to rest.

Strange, is it not, that of the myriads who
Before us pass'd the Door of Darkness through,
Not one returns to tell us of the Road
Which to discover we must travel too.

(TENOR RECITATIVE.)

Ah, fill the Cup! What boots it to repeat
How time is slipping underneath our Feet.

Better be jocund with the fruitful Grape
Than sadden after none, or bitter Fruit.

Ah, Love, could you and I with Fate conspire
To grasp the sorry Scheme of things entire,
Would we not shatter it to bits—and then
Remould it nearer to the Heart's Desire!

(TENOR SOLO.)

Ah, Moon of my Delight, that knows no wane,
The Moon of Heav'n is rising once again—
How oft hereafter rising shall she look
Through this same Garden after me—in vain.

And when thyself with shining Foot shall pass
Among the Guests Star-scatter'd on the Grass,
And in thy joyous Errand reach the Spot
Where I made *ous*—turn down an empty Glass!

(BASS SOLO.)

As then the Tulip for her morning sup
Of Heavenly Vintage from the Soil looks up,
Do you devoutly do the like, till Heav'n
To Earth invert you—like an empty Cup.

So when that Angel of the darker Drink,
At last shall find you by the river-brink,
And, offering his Cup, invite your Soul
Forth to your Lips to quaff—you shall not shrink.

QUARTETTE.

(Soprano, Contralto, Tenor, Bass.)

Alas, that Spring should vanish with the Rose,
That Youth's sweet scented Manuscript should close
The Nightingale that in the Branches sang,
Ah, whence and whither flown again, who knows!

FINIS.

"IN A PERSIAN GARDEN."

A SONG - CYCLE.

^a The Words selected from The Rubaiyat of
OMAR KHAYYAM.

The Music by
LIZA LEHMANN.

PIANO. Moderato. $\text{♩} = 132.$

*poco ritenuto.
misterioso.*

a tempo

com gut

♩ = 92. Più ritenuto.

poco a poco cres. cen. du

mf energico.

^a By kind permission of Messrs Macmillan.
M 7784.

Moderato, ma piuttosto mosso. ♩ : 92.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

f *energico*

Wake! for the sun who scat-ter'd

in - to flight The

f *energico*

Wake! for the sun who scat-ter'd

in - to flight The

f *energico*

Wake! for the sun who scat-ter'd

in - to flight The

f *energico*

Wake! for the sun who scat-ter'd

in - to.....flight The

Moderato, ma piuttosto mosso.

f *energico*

stars before him from the field of night,

Drives night a long with them from

stars before him from the field of night,

Drives night a long with them from

stars before him from the field of night,

Drives night a long with them from

stars before him from the field of.... night,

Drives night a long with them from

poco ritenuato *a tempo*

Heav'n..... And strikes the Sul.tan's tur.ret with a shaft of light.....

a tempo *pp* And

poco ritenuato *a tempo*

Heav'n..... And strikes the Sul.tan's tur.ret with a shaft of light, and

pp *a tempo*

Heav'n..... And

poco ritenuato *pp* *a tempo*

strikes the turret with a shaft of, light, with a shaft of..... light.

strikes..... the tur.ret with a shaft of light, with a shaft of light.

strikes the Sultan's tur ret with a shaft of light.....

molto subito

M. 7749.

TENOR SOLO. $\text{♩} : 104.$

Before the Phantom of false morn-ing* died

Me thought a voice with in, the

Ta-vern cried:

"When all the Tem-ple.... is pre-pared with in,

Why nods the drow-

sy wor-shipper

out-side?".....

cresc. molto

* The "False Dawn" Subhi Kashi, a transient light on the horizon about an hour before the Subhi sadi, or "True Dawn," a well-known phenomenon in the East.

primo tempo.

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to flight The

8

primo tempo.

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of night,

Drives night a - long with them from Heav'n, Heav'n, Heav'n, Heav'n,

Drives night a - long with them from Heav'n, Heav'n, Heav'n, Heav'n,

Drives night a - long with them from Heav'n, Heav'n, Heav'n, Heav'n,

Drives night a - long with them from Heav'n, Heav'n, Heav'n, Heav'n,

p poco ritenuito And strikes the Sul - tan's tur - ret with a shaft of light, *a tempo*

p poco ritenuito And strikes the Sul - tan's tur - ret with a shaft of light, and *a tempo*

p poco ritenuito And strikes the Sul - tan's tur - ret with a shaft of light, and *a tempo*

p poco ritenuito And strikes the Sul - tan's tur - ret with a shaft of light, and *a tempo*

strikes the... tur - ret with a shaft of

strikes... the tur - ret with... a shaft of...

strikes the... Sul - tan's tur - ret with... a shaft of...

light, with a shaft of... light.

light, with a shaft of light.

light...

BASS SOLO. ♩ : 88.

p rit.

Now the new year, re - vi - ving old desires, The thoughtful soul to so - li - tude re -

p rit.

- tires, Where the "White Hand of Mo - ses" from the bough puts out, And

Je - sus from the ground sus - - pires.....

Andante. ♩ : 84.

dolce.

* Beginning with the Vernal Equinox.

+ The "White Hand of Moses" Exodus IV. 8. where Moses draws forth his hand... not according to the Persians "leprous as snow" but white as our May-blossom in Spring perhaps. According to them also the Healing Power of Jesus resided in his breath.

mf
I - rām in - deed is gone with all his Rose, And
cresc.

Jam - shyd's sev'n ring'd Cup* where no one knows, But
più mosso.

still a Ru - by kin - dles in the vine..... And
cresc. con slancio e rubato.

ma - ny a gar - den by..... the..... wa - - - - - ter
cresc.

* Iram, a garden planted by King Shaddâd, and now sunk somewhere in the sands of Arabia.

M. 7749. * Jamshyd's sevenring'd cup was typical of the 7 Heavens, 7 Planets, 7 Seas etc, and was a Divining Cup.

Con brio. $\text{♩} = 98.$

blows!

f a tempo

SOPRANO.

$\text{♩} = 84.$
Con brio.

Come

fill the Cup, and in the

CONTRALTO.

Come

fill the Cup, come fill, and in the

TENOR.

Come

fill the Cup, come fill, and in the

BASS.

Come

fill the Cup, come fill, and in the

Con brio.

fire of Spring, Your Win - ter gar - ment of... re -

fire of Spring, Your Win - ter gar - ment of... re -

fire of Spring, Your Win - ter gar - ment of... re -

fire of Spring, Your Win - ter gar - ment of... re -

fire of Spring, Your Win - ter gar - ment of... re -

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

The image shows a musical score for a song, likely a hymn or a religious song. It is written in G major (one sharp) and 4/4 time. The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment.

The first system of music is for the song "The Bird". The lyrics are: "lo the Bird is on the wing, Come". The music features a piano introduction with a rising scale in the right hand and a simple bass line in the left hand. The vocal parts enter with the lyrics. The piano accompaniment consists of chords and a simple bass line.

The second system of music is for the song "Fill the Cup". The lyrics are: "fill the Cup, come fill, and in the fire of Spring, Your". The music features a piano introduction with a rising scale in the right hand and a simple bass line in the left hand. The vocal parts enter with the lyrics. The piano accompaniment consists of chords and a simple bass line.

The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." (crescendo). The lyrics are written below the vocal staves.

Win - ter gar - ment of..... re - pen - - - tance

Win - ter gar - ment of..... re - pen - - - tance

Win - ter gar - ment of..... re - pen - - - tance

Win - ter gar - ment of..... re - pen - - - tance

fling.....

fling.....

fling.....

fling.....

fling.....

rall.

Un poco meno. $\text{♩} = 102.$

Whether at Na-sha-pur or Ba-by-lon Whether the Cup with sweet or
bit-ter run, The wine of Life keeps ooz-ing drop by drop
The leaves of Life keep fall-ing one by one.

mf *Lento* *dim.* *p* *accell.* *p Tempo 1º*

f Con brio. *come prima.*

Come fill the Cup and in the

Come fill the Cup, come fill, and in the

Come fill the Cup, come fill, and in the

Come fill the Cup, come fill, and in the

*Con brio.**cresc.**come prima.*

fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The

fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The

fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The

fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

lo! the bird is on the wing, Then

lo! the bird is on the wing, Then

lo!..... the bird..... is on..... the wing, Then

lo!..... the bird is on the wing, Then

M. 779.

f ed *allargando* assai *

molto rit. 17

fill the Cup and in..... the

fire..... of Spring Your

fill the Cup and in..... the

fire..... of Spring Your

fill the Cup and in..... the

fire..... of Spring Your

fill the Cup and in..... the

fire..... of Spring Your

f ed *allargando* assai

Win - ter gar - ment of re - pen - tance

fling!

Win - ter gar - ment of re - pen - tance

fling!

Win - ter gar - ments of re - pen - tance

fling!

Win - ter gar - ment of re - pen - tance

fling!

sempre cres. cen - do alla Fine.

colla voce.

CONTRALTO SOLO.

Espressivo, ma non troppo lento. $\text{♩} = 72$.

mf

Ah! not a drop that from our Cups we throw For earth to drink of* but may steal be.

p

low..... To quench the fire..... of an - guish in some eye There

pp *rit.* *ppp*

hid - den far be - neath..... and long a - go.

cantabile
pp

dolce.

Andante. $\text{♩} = 80$.

dolce.

* The custom of throwing a little wine on the ground before drinking still continues in Persia.
M. 7749.

cantabile.

poco accel.

poco rall.

19
a tempo

some - times think that ne - ver blows so red the rose..... As

where some bu - ried Cæ - - sar bled That

ev - 'ry Hy - - a - ciuth the gar - den..... wears, Dropt in her

lap from some once love - ly..... head And

poco cresc. con lenerezza

this re - viv - ing herb whose ten - der green

poco cresc.

Fled - ges the ri - ver - lip..... on which we lean,.....

poco ritenuito

..... Ah, lean up - on it light - ly! for who

colla voce

knows From what once love - ly..... lip..... It.....

primo tempo cresc.

poco ritenuito

cresc.

L.H.

31

pp

springs... seen...

p

pp

DUET. (SOP. & TENOR.)

DUET. (SOP. & TENOR.)

TENOR. *con tenerezza*

A book of ver-ses

p *assai legato*

♩ : 82

un-der. neath the bough A jug of wine, a loaf of bread and

M. 7789

p *cresc.* *poco accel.*

thou..... Be - side me sing - ing in the

cresc. *poco accel.*

a tempo *p*

wil - der - ness, Ah, wil - der - ness were Pa - ra - dise e - now,.....

a tempo *p* *cres.* *cen - do subito*

SOPRANO. *pp*

A book of ver - ses un - der - neath the bough A jug of wine, a

TENOR. *pp*

A book of ver - ses uu - der - neath the bough A jug of wine, a

pp *L. H.*

Due Pedali.

con slancio
accel.
 wil.der.ness were Pa - ra - dise...

con slancio
accel.
 wil.der.ness were Pa - ra - dise...

con slancio
accel.
colla voce

- now!

- now!

L.H.
ff *a tempo* *accel. e sempre cresc.* *stretto* *ff*

Grandioso.
1^o tempo *a piacere preludiando* *dim.* *rall.*

Con moto, ma non troppo. $\text{♩} = 96$ *pp* assai legatoDue ♩ ♩ ♩ ♩

mezza voce

My - self when young did..... ea - ger -

p legato ♩ ♩ ♩

- ly fre - quent

Doc - tor and Saint and..... heard great

 ♩ ♩

ar - gu - ment,

But e - ver . more.....

 ♩ ♩ ♩ ♩

..... Came out by that same door where in..... I

went..... With them the seed of wis-dom

sempre messa voce

did I sow And with my own hand la-bour'd

it to grow And this was all the Har-vest that I reap'd.....

cresc. *poco ril.*

*a tempo.**subito*

I came like wa - ter and like wind I

go.....

*a tempo.**più energico*

Why all the saints and sa - ges who dis - cussed of the two

*cresc.**più energico*

worlds so learn.ed . ly are thrust..... like fool ish Pro - phets

*assai
più lento.*

ferth..... their words to scorn are scat - ter'd

*assai
più lento.*

a tempo.

And their mouths are stopp'd with dust

a tempo.

dim.

dim.

p

Come Imma
mezza voce

My self when young did ea - ger -

p

Due Ped.

- ly fre - quent

Doc - tor and Saint and heard great

ar - gu - ment But e - ver - more.....

rall. *a tempo.*
Came out by that same door where -

- in..... I..... went.....

Impetuoso. $\text{♩} : 104$

Ah! make the most of what you yet may spend Be

rall.

fore we too in to the dust de scend,

rall. *dim.*

CONTRALTO. $\text{♩} : 84$ *p più ritenuto assai sostenuto*

When you and I be

p più ritenuto e legato

Due Ped.

hind the veil are past, Oh, but the

Assai sostenuto

long,

long

while

the

world

shall

last.....

*cresc. - e. poco - a - poco - accel.**RECIT. (SOPRANO) Declamato - 92.*

But if the Soul can fling the dust a - side, and

na - ked on the air..... of Hea - ven ride Wer't not a shame,wer't not a

shame for him in this clay car - case crip - pled to a.

bide?

Agitato. ♩ : 94

p misterioso

sent my Soul through the la.

vi - si - ble Some se - cret of that Af - ter - life to

spell And by - and - bye my Soul re - turn'd to me And

poco a poco cresc.

an - swer: I my - self am Heav'n

and Hell.

Heav'n but the Vi - sion of ful - fill'd de - sire, And

Hell the shadow from a Soul on fire Cast on the darkness
 in to which our selves so late e merged from shall so
 ex pire
 accel
 stringendo.
 Primo tempo
 dim.

pp I sent my Soul through the In-

pp L. H.

3 8 8

-vi-si-ble, Some se-cret of that Af-ter-life to spell And

poco

8

by-and-bye my Soul re-turnd to me, And an-swer'd: I My-

poco *cres* *cen* *do* *declamato*

poco *cres* *com* *do*

-self am Heav'n

L. H.

3 8 8

and Hell

acell

gt

p poco meno.

rit.

♩ : 80

♩ : 84

Andante, ♩ : 84

dolce.

poco cresc.

last..... that Spring should va - nish

rall.

p

with..... the Rose, That youth's sweet -

p

- scent - ed..... Man - u script should close, The

cresc.

cresc.

Night - in - gale that in the bran - ches sang, Ah

piu cresc.

piu cresc.

38

whence and whither flown a gain who knows, Ah

whence, Ah whence and whither flown a gain who

knows?

pp

p

pp

sempre

pp sino alla Fine.

L. H.

38

Moderato.

p un poco pesante.

con Sord.

The world - ly hope men set their hearts up - on, Turns

ash - es or..... if pros - pers, and an

- on, Like snow up - on the de - serts dus - ty face

Light - lug a lit - tle hour or two is gone

Think, in this bat - ter'd Ca - ra - van - se - ral, Whose

por - tals are al - ter - nate night and day, How

Sul - tau af - ter Sul - tan with his pomp,..... A -

bode his des - tined hour and went his way.....

p *pesante*

The

molto cresc. *ff.* *subito pp*

world - ly hope men set their hearts up - on Turns ash - es or it

L.H.

pros - pers, And a - non, like snow up - on the de - sert's dust - y face

cresc. *cresc.*

Light - ing a lit - tle hour or two is

gone. Waste.....

not your hour.....

sempre *ff* pesante *fff*

con sicc.

stretto alla fine

con sicc.

con sicc.

SOPRANO SOLO.

Lento. ♩ : 48

Each morn a thou - sand Ro - ses

L.H. R.H.

L.H.

p dolce

brings you say,

Yes, but where leaves the Rose of yes - ter - day?..

dim.

L.H.

L.H.

L.H.

dim.

sta...

And

this first Sum - mer month that brings the Rose Shall

L.H.

L.H.

R.H.

poco rall.

take..... Jam - - shyd* and Kai - ko - bád† a -

L. H. *L. H.* *L. H.*

colla voce. *poco accell.*

way..... Each morn a thou - sand Ro - ses

L. H. *R. H.* *R. H.* *L. H.*

rit. al p primo tempo

brings, you say, Yes, but where leaves..... the....

L. H.

Rose of yes - ter - day?

L. H. *pp L. H.* *8va*

Con moto, quasi Allegro.

TENOR. *mf marcato*

Ah!

BASS. *mf marcato*

Ah!

Con moto, quasi Allegro.

Soprano
 Ah! They

Alto
 Ah! They

Bass
 Ah! They

marcato
say the Li - on and the Liz - ard keep.....

marcato
say..... the..... Li - on..... and the Liz - ard

marcato
The courts where Jam - shyd

keep The courts..... where.....

glo - ried and drank deep,..... And Bah.

Jam - shyd..... glo - ried and drank deep, And Bah.

marcato

- rām,..... that great hun - - ter, the wild
 - rām,..... that great hun - - ter, the wild
 Ass stamps..... o'er..... his
 Ass stamps..... o'er..... his
 head, but can - not break his sleep.
 head, but can - not break..... his sleep.
 CON SUO.....

cresc.
cresc.
cresc.
ff
ff
ff
CON SUO

SOPRANO.

Lo, some we lov'd, the love - li - est and

CONTRALTO.

Lo, some we lov'd, the love - li - est and

TENOR.

Lo, some we lov'd, the love - li - est and

BASS.

Lo, some we lov'd, the love - li - est and

mf

best,

That from his vin - - tage

best,

That from his vin - - tage

best,

That from his vin - - tage

best,

That from his vin - - tage

roll - ing Time has prest, Have drunk their

roll - ing Time has prest, Have drunk their

roll - ing Time has prest, Have drunk their

roll - ing Time has prest, Have drunk their

dim.

dim.

dim.

dim.

dim.

cup a round or two be - fore,

cup a round or two be - fore,

cup a round or two be - fore,

cup a round or two be - fore,

più dim. *pp*

And one by one crept si - lent - ly to

più dim. *pp*

And one by one crept si - lent - ly to

più dim. *pp*

And one by one crept si - lent - ly to

più dim. *pp*

And one by one crept si - lent - ly to

più dim. *pp*

pp

rest,

rest,

rest,

rest,

come prima. *mf*

cresc.

Ah! *mf*

Ah! *cresc.*

Ah! *mf*

Ah! *cresc.*

come prima. *mf*

cresc.

M. 77

TENOR.

BASN

marcato

Marcello

Ab!

They say the Li-on and the Liz-ard

Ah!...

They say..... the..... Li - on.....

keep

The courts where Jam. shyd

and the Liz - ard keep

The courts..... where....

glo - ried and drank deep.

And Bah

Jam . . . shyd..... glo - ried and drank deep,

And Bah.

ram,..... that great hun - ter, *cresc.* the wild
 ram,..... that great hun - ter, the wild

cresc.

Ass stamps..... o'er..... his
 Ass stamps..... o'er..... his

ff

head, but can - not break his sleep,
 head, but can - not break..... his sleep,

CON SUE

pp
SOPRANO.

Strange, is..... it not?_ that of..... the my - riads

pp
CONTRALTO.

Strange, is it not?_ that of the my - riads

pp
TENOR.

Strange, is..... it not?_ that of the my - riads

pp
BASS.

Strange, is it not?_ that of the my - riads

pp

who..... be - fore us pass'd the

who

be - fore us pass'd the

who

be - fore us pass'd the

who

be - fore us pass'd the

door of Dark - ness through,..... Not one re -

door of Dark - ness through,..... Not one re -

door of Dark - ness through,..... Not one re -

door of Dark - ness through,..... Not one re -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

say the Li-on and the Li-zard keep.....

say..... the..... Li - - on..... and the Li-zard

say the Li-on and the Li-zard keep.....

say..... the..... Li - - on..... and the Li-zard

8 8 8

..... The courts where Jam-shyd glo-ried and drank

keep The courts..... where..... Jam - - shyd.....

..... The courts where Jam-shyd glo-ried and drank

keep The courts..... where..... Jam - - shyd.....

8 8 8

sempre f

stamps..... o'er his head but can - not break his

stamps..... o'er his head but can - not break his

stamps..... o'er his head but can - not break his

stamps..... o'er his head but can - not break his

sempre f

ff

sleep. Ah! sleep. Ah! sleep. Ah!

sleep. Ah! sleep. Ah! sleep. Ah!

sleep. Ah! sleep. Ah! sleep. Ah!

sleep. Ah! sleep. Ah! sleep. Ah!

his sleep. Ah!

con gre!

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "Ah!". Each staff has a long note with a fermata. Dynamics include *p* and *ff*.

Ah!

Piano accompaniment for the first system. The right hand has chords and eighth notes, while the left hand has a simple bass line. Dynamics include *ff* and *alla Fine e stretto*.

ff alla Fine e stretto.

Four vocal staves with lyrics "lunga". Each staff has a long note with a fermata. Dynamics include *ff* and *alla Fine e stretto*.

lunga

lunga

lunga

lunga

Piano accompaniment for the second system. The right hand has chords and eighth notes, while the left hand has a simple bass line. Dynamics include *ff* and *alla Fine e stretto*.

lunga

(RECIT.) TENOR SOLO.

Impetuoso. $\text{♩} = 102$

Ah! fill the Cup! what boots it to re - peat How

f

* *And* * *And* *

time is slip - ping un - der - neath our feet.

legato

* *And* *

Bet - ter be jo - cund with the

mf

* *And* *

fruit - ful grape, Than sad - den af - ter none, — or

* *And* *

senza rit.

bit - ter fruit.

♩ = 98.

senza rit.

f Con brio.*p* poco accelerando

poco a poco cresc.

Marcato.

cresc. molto.

ma sempre cresc.

mf

Ah! love, could you and I with fate con spire To

mf ma sempre cresc.

grasp the sor - ry scheme of things en - tire

più mosso

Would we not shat - ter it to bits, and then.....

f più mosso

con gr...

con slancio e rubato.

Re - mould it near - er to the heart's..... de -

allegretto
♩ = 96
con brio

Andante. ♩ = 83
con lenerezza

rall. cantabile assai. *dim.* *dolce*

my..... de - light that knows..... no wane

The moon of heav'n..... is ris - ing once..... a -

colta voce

gain, How oft here af - ter ris -

lug shall she look

through this same gar den af - ter me in

vain, through this same gar den,

af - - ter me in vain.

cresc.

poco accel.

poco più mosso

And when thy - self.... with shin - lug foot.... shall pass.....

poco più mosso

..... A mong the guests star.... scat .ter'd on the

grass, . . . And in thy

cresc.

joy . ous er . rand reach the spot

accel.

accel.

Where I made one . . .

sempre accel.

sf rall.

mf un poco leno

Turn down an

un poco leno

emp - ty glass.....

tornando al primo tempo

Tempo 1^o
pp dolce cantabile

Ah, Moon of my..... do - light that

pp dolce cantabile

knows..... no wade, The moon of

dolcissimo

Heav'n..... is ris - ing once..... a -

colla voce

più cresc.

gaia How oft here...

più cresc.

af - ter ris - ing shall she....

sempre cresc.

look through this

sempre cresc.

lunga.
con espansione

samo gar - den af - ter me la

colla voce.

senza dim. *sempre f*

vain through this same gar - deu

senza dim. *sempre f*

af - ter me in vain

dim. *rall.* *a tempo*

dim. *rall.* *colla voce* *a tempo*

un poco strettio *sempre pp*

pp *ppp*

Lento, ma non troppo.

BASS SOLO. $\text{♩} = 66$

Lento religioso.

mf *tranquillo*

As then the

Tu - lip for her morn - ing

Of Heav - ly

vin - tage from the soil looks up,

Do.... you de - vout - ly....

do the like, Till

Heav'n.....

to....

earth in - vert you like an emp - ty cup. So when that

mf

p dolce assai

Ang - el of the dark - er drink,..... At last shall find you by the ri - ver

cresc.

L.H.

cresc.

L.H.

brink, And of - fer - lug his cup in vite your Soul

un poco più mosso e poco a poco cresc.

un poco più mosso e poco a poco cresc.

Forth to your lips to quaff.....

accel.

accel.

primo tempo.

f *maestoso.* *primo tempo.*

You

shall not shrink, you shall..... not shrink.....

rall.

rall. *♩ = 100* *L.H.*

L.H.

7

8

8

cres - cen - do mollo

Con moto ma cantabile. (preludiando)

♩ = 110

sf accel.

mf

8

8

più cresc.

Andante.

♩ = 84.

sempre più cresc.

dim.

11

Andante sostenuto e dolce assai.

SOPRANO. *pp*

A - las!..... that spring should van - ish with..... the rose, That

ALTO. *pp*

A - las!..... that spring should van - ish with the rose..... That

TENOR. *pp*

A - las! that spring should van - ish with..... the rose, That

BASS. *pp*

A - las! that spring should van - ish with the rose, That

A - las!..... that spring should van - ish with the rose, That

Andante sostenuto e dolce assai.

pp

youth's sweet scent - ed..... man - u - script should close The Night - in -

youth's sweet scent - ed man - u - script should close The Night - in -

youth's sweet scent - ed..... man - u - script should close The Night - in -

youth's sweet scent - ed man - u - script should close The Night - in -

, sempre pp

, sempre pp

, sempre pp

, sempre pp

, sempre pp

- gale that in the branch - es sang, Ah whence and whi - ther flown a -
 - gale that in the branch - es sang, Ah whence and whi - ther flown a -
 - gale that in the branch - es sang, Ah whence and whi - ther flown a -
 - gale that in the branch - es sang, Ah whence and whi - ther flown a -

poco cresc.
poco cresc.
poco cresc.
poco cresc.

- gain, who knows? Ah whence, ah whence and whi - ther flown a gain
 - gain, who knows? Ah whence, ah whence and whi - ther flown a gain
 - gain, who knows? Ah whence, ah whence and whi - ther flown a gain
 - gain, who knows? Ah whence, ah whence and whi - ther flown a gain

poco accel.
poco accel.
poco accel.
poco accel.

a tempo. dim.
a tempo. dim.
a tempo. dim.
a tempo. dim.

who knows? who knows?
 ah whence, ah whence and whither flown a gain, who knows?
 ah whence, ah whence and whither flown a gain, who knows?
 ah whither flown a gain, who knows?

pp *rit. ppp* *a tempo*
pp *rit. ppp* *a tempo*
pp *rit. ppp* *a tempo*
pp *rit. ppp* *a tempo*

pp *rit. ppp*

pp *ppp*

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